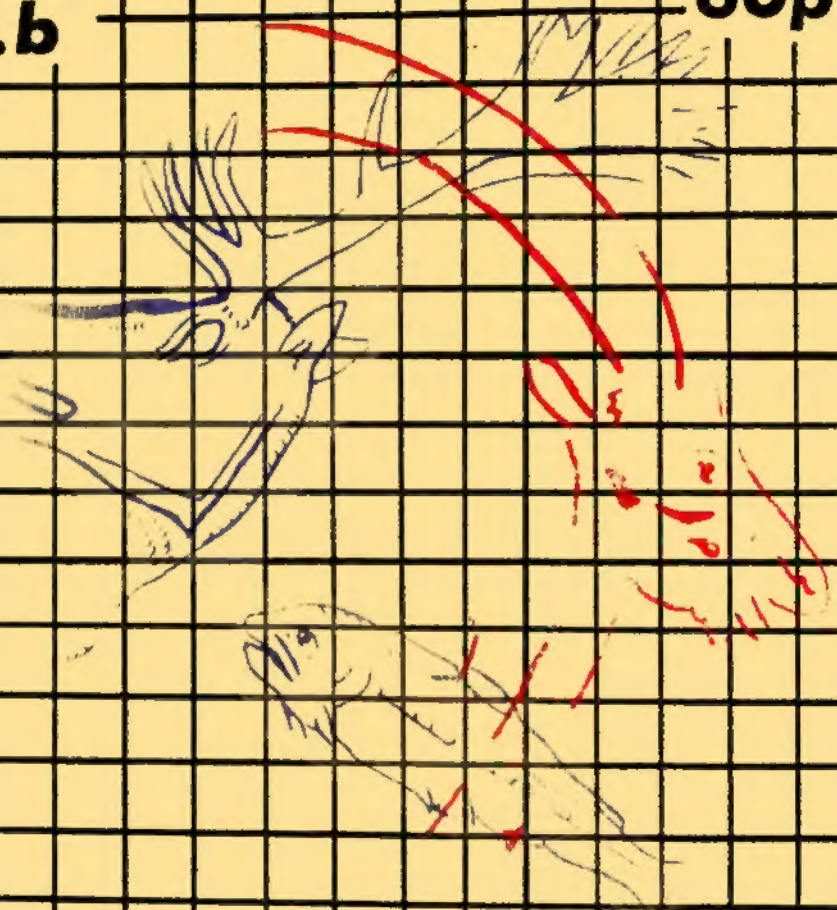


INTERCHANGE

No.4
Pt.b

60p



THE HAFLER TRIO
CONTROLLED BLEEDING
BOW GAMELAN ENSEMBLE

SIDE REAL PRODUCTIONS
INTERCHANGE MAG.
107 COLSTON ST.
BENWELL,
NEWCASTLE
UPON TYNE.
NE4 8UN
ENGLAND.

At long last a new, improved quality (and higher priced!) issue of INTERCHANGE. Well sort of as this issue features a lot of reprints of old FLOWMOTION articles / interviews etc which we still felt worthy of keeping in print. However this aspect is strictly a 'one off' and the mag will return to its usual format of two volumes of original material next time around.

INTERCHANGE has also changed its name slightly to SIDE REAL PRODUCTIONS. This is partly because the mag is now edited by Ward Phillips as well as myself and secondly because we hope to widen INTERCHANGES appeal by including items that need not necessarily relate to music. This is we feel inevitable as the current musical climate is sadly not what it was when the mag first started and indeed we doubt INTERCHANGE could continue with just music alone. We always welcome response to the mag. We need to know what is going on so that we can write about it. As there appears to be few mags carrying any performance art events we particularly wish to hear from people working in this field especially if the work is of an 'extreme' kind. All products will be reviewed (space permitting) all letters answered..

Two new products are forthcoming; first is a booklet of artwork by PETER HARRISON (you may have already seen some of his surreal paintings on the covers of Third Mind releases)-it will be a folder with color photo cover in a strictly limited edition of 120 numbered copies. It should be available around mid November. The second is a compilation relating to the works of U.S. fantasist H.P. Lovecraft. Anyone interested in contributing please get in touch. Hopefully something will emerge in Spring '87

The next INTERCHANGE will appear when there is enough to fill it but already we will carry pieces on or by David Jackman (Organum), P16 D4 Katharsis, Muslingauze, Con Dom, John Duncan and aggressive comic book art.

Thanks to all contributors and letter writers, until next time.....

J. SMITH
W. PHILLIPS EDITORS

PRODUCTS

- MAGAZINES Issues 1 & 2 are deleted. For availability of issue 3 (feat Whitehouse, D. Gala, AMM, Alvin Lucier, Esplendor Geometrico etc) please write. WE hope to have a FEW mail order returns shortly.
- CASSETTES 'INTER 01' c90 comp/booklet. (New Blockaders, Metgumbnerbone, Steve Moore, Small Palace Players, Ron Berry etc.
- ADVENTURES OF TWIZZLE 'The Great Waster'/'The Little Beast' c60 plus booklet. (musique concret/loops and tunes
- RECORDS We have a FEW copies of the now rare L.P. on DOM (Germany) of WHITEHOUSE 'Live Action 1' at its original price.

(NOTE: ALL TAPES WILL BE DELETED 1.1.87. THE RECORD CANNOT BE REORDERED)

PRICES (incl AIRMAIL postage outside Europe)

	U.K.	EUROPE	U.S.A.	OTHER
MAGAZINES	.65	.80	1.10	1.30
INTER 01	2.50	2.80	3.20	3.30
A.O.T. c60	1.20	1.50	1.80	1.90
W'HOUSE L.P.	8.10	8.80	10.50	11.00

(U.K. funds only payable to SIDE REAL PRODUCTIONS or send U.S. or U.K. funds -at current exchange rates-in a registered envelope)

THE FOLDING STAIRCASE

The debut release by the Folding Staircase 'Gogmagog' (reviewed in the last mag) was one of the most interesting tapes I had heard in a long time with it's ambient/hypnotic loops of voice, metal and violin and mesmerizing drones of church organ tape loops on side 2, thus this short interview attempts to find out a little more about Folding Staircase and it's creator Peter Skyjka.

Q: Who or what is Gogmagog?

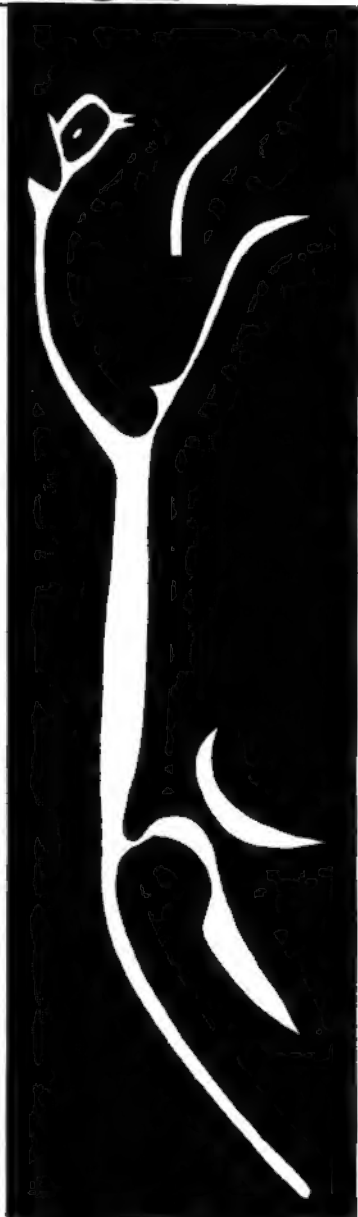
A: Gogmagog seems forgotten by most people but it is the title of a book by a man called Thomas Lethbridge whose work opened my eyes to the huge chalk drawings of Britain such as the Uffingham White Horse as well as pre-Roman Britain in general.

Lethbridge worked in the British Museum and started investigating these drawings and Gogmagog formulating a theory on their meaning as well as discovering some previously hidden chalk carvings himself. His works continually work with the theories of association, which can be a little dangerous as you can associate anything with anything if you try hard enough, but he interprets the word Gogmagog as meaning 'God and Mother God'.

A recent book I found tries to discredit his work mainly by character assassination, as he was also interested in U.F.O's and the like, though the drawings used to substantiate their new theories are just crazy distortions of the truth. I still feel many of his ideas are still valid. Anyway his work really attracted me to an older society-I mean we accept Christian society which is'n't really our tradition at all; ours is more to do with the so called pagan religion. I like the idea of the simple worship of sun and moon and that whole earthiness as well as these great carved symbols (if they are symbols) and so from all that these ideas worked their way into the recording there's a lot of very bassy, earthy sounds and the like.

Q: I noticed that very much on the organ music side.

A: I discovered that if you take organ



music and then manipulate it via speed changes or reversing the loop, wonderful things would happen as organ music is one of those things you can reverse without it sounding that way.

Q: So are many of these loops reversed?

A: I would say most of them- the second piece is actually a section of quite well known music looped and reversed- it sounded good one way and even better the other and it has a little rythm which really attracted me. The technique has endless possibilities such as playing a reverse loop overdubbed with a forward loop or feeding it through a delay line. It also has a manic quality I really like.

Actually the non-organ side is tied to the idea of Gogmagog more and that is done with lots of digital delay loops usually on a long time setting and then thrown down an octave by the electronics.

Q: The tracks appear to merge well throughout both sides.

A: The whole tape is recorded very loosely and even though it has separate sections and titles I wanted something that was'nt stop/start and blended nicely.

This also helps with the copying as if I want to edit out any pieces or little faults that inevitably creep in, then I can do so without inter-

fering too much in the overall sounds.

Q: I noticed a little segment of Two Daughters in there. I gather you were nearly a member of them at one point.

A: I'm really surprised you picked it out!

It crept on as I recorded the master over a tape which had that piece on and so it crept onto the finished product. If you listen carefully there is a slamming sound like a door or something which was a mistake as well- it will probably be removed or repaced on the next batch of cassettes.

I was asked by Two Daughters really early on (just after their cassette release) if I'd operate tapes for them so they could play live.

I'd heard nothing by them at that time, and they described their sound as 'exotic' but anyway I declined the offer as I was working with another group.

Q: Was the only effect used digital delay?

A: Yes entirely- well I also used a synth function called an 'Autopan' which electronically shifts the sound from side to side but that was all. I kept the instruments simple and then used the digital delay to the maximum-if I had loads more equipment I'd probably still be doing the same thing-or else be



bogged down in effects!

Q: So what do you see yourself doing next?

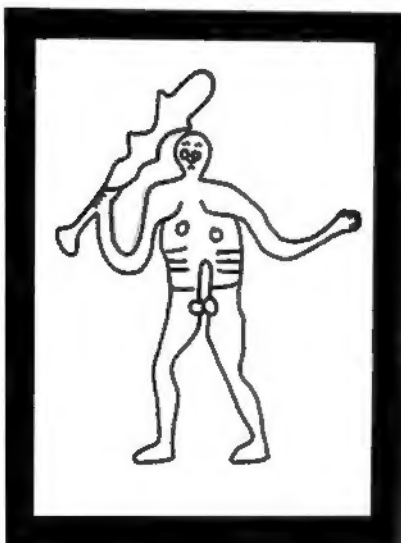
A: Well-I've always wanted to be able to carry a tape recorder around to capture those wonderful chance outdoor sounds and so I'm saving to buy some sort of tape machine for that. If I get that then I'll be working on the treatment and piecing together of all the bits and pieces I's collect.

Q: No imminent new releases then?

A: 'Gogmagog' started life about 2 years ago so it's definately long term though I'm currently recording a soundtrack for a film by a chap called Ben Allen so something may emerge out of that recording.

Note

The tape 'Gogmagog'- which I highly recommend, can be purchased for £2.50 (P & P included for the U.K.) from Rough Trade Shop, 130, Talbot Road, London, which is also the mailing address for the Folding Staircase.



CONTACTS

UNELMA KASETIT: Finish cassette label with new 2 x c60 comp featuring unreleased N.W.W., P16 D4 C Bleeding, Het Zweet, Dog as Master etc. Other products include P.L.V. mag issue 1 (in Finnish) incl P.T.V Coil, V.D.O., Zero Kama, piercing N.P while issue 2 (finnish/English) has interviews with HNAS, C.B., P16 D4 & Human Flesh. Send IRC to Piitu Lintunen, P.O. Box 12, 20751 Turku, Finland.

VVV A5 mag in the same vien as this mag incl Un-Kommuniti, Virrux/S.A.R., Club Moral and a lengthy Peter Kurten article. Cost 70p (UK) A Chalk, 18 Beckfield Lane Beckfield Lane York YO2 5 PS. STAALPLAT Well known and enthusiastic manufacturer and distributor of independant products from all over the world. Send IRC for a catalog. Own releases incl. N.W.W. Liabach and Z'ev. R Speckle, P.O. Box 11453, 1001 GL Amsterdam, Holland.

TERRAN HARVEST After the collapse of Gut Level and Aeon T.H. has begun distribution of some 50 selected products. The first v catalog is due at any time and there should be more than a few items of interest. R.J. Higgins P.O. Box 12674, Denver Co 80212, U.S.A.

235 Long established source of experimental music on tape, LP, and video. 100's of products from all over the world. Spichernstr. 61 D 5000 Koln 1, W Germany.

IDOLATA TRIBUS Italian mag (in Italian) feat. Recloose Org. Semaletica (a translation of this is due to appear in the new F.M.) Praga, Metalanguage and Minimal Art. A new issue feat an article by yours truly on A.O.S. will be available shortly. Well printed and nice graphics in places. Andrea Grillo, Via Calatafimi 22, 57100 Livorno ITALY.

THE HAFLER TRIO

"Bang- An Open Letter" was the first introduction to both the Hafler Trio, and, to most, the name Robert Spridgeon from whose work the trio (Edward Moolenbeck, Christopher Watson and Andrew McKenzie) drew much of their early inspiration.

Of the Trio probably the best known is C. Watson who was a member of Cabaret Voltaire untill the early '80s when he left to work in Television. The Trio represents his first return to musical work. A McKenzie has been active musically being at varying times a member of a pop group called Flesh, an early associate of the well known tape company Touch a member of W'house for their early live performances and collaborator with Nurse With Wound.

Dr. E. Moolenbeck is the scientific link between the other two and the academic work of Spridgeon being one of the latter's executors and thus having access to large amounts of raw material related to sound.

Information on Spridgeon himself is hard to obtain (indeed as all the information I have has come from the Trio alone I must admit to not being fully convinced to his existence!) but it appears that he was a member of the Swedish pioneering sound investigation group ROBOL who carried out various experiments in from the '30's onwards connected with sound frequencies and the like. Spridgeon published in one of his books details of certain military experiments using infrasound which though not actually noticed by the authorities for some years resulted in a court case in which Spridgeon was jailed for refusing, on the grounds that the public had a right to know, to amend and delete certain portions of the text relating to the matter. This resulted in a campaign against Spridgeon's work

which caused the destruction and thus rarity, of all his works (already difficult to obtain due to limited printing runs)

Recently however some works have begun to surface and word is that both the Hafler Trio and a U.S. company are to issue a book of archive material that will give the general public more chance to assess Spridgeon's work in this area.

Spridgeon himself died in 1962 only a few months after he was released from prison.

The interview itself was recorded with A McKenzie (his views being his own and not necessarily the group's) and was made just prior to the release of their latest work the double album "A Thirsty Fish" (LAYLAH). The stills reproduced here are from a live performance in Holland entitled "Alternation, Perception and Resistance-a Comprehension Exercise" The photos were taken by

Q: How did you first become involved with Spridgeon's work and Dr. Moolenbeck?

A: We had done some tapes that had been broadcast on a few pirate radio stations and we got a letter from Moolenbeck asking if we realized that what we were doing had been done a lot earlier by Spridgeon. Around this time Chris and I attended a lecture given by Arnold Harris Newcastle Polytechnic who was a follower of Spridgeon and had published a work on Spridgeon so we had heard of him prior to our contact with Moolenbeck. However we got in touch with him and found him to be a total lunatic(!) so it wasn't too long before he became an integral part of our work-mainly in an advisory

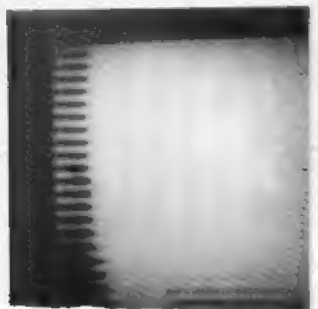
capacity as he is living in Sweden and is not able to travel much due to ill health, but none the less we are in good contact via mail and he also sends us packets to utilize so he is an active member.

Q: So we would be right in thinking that all your works have a scientific basis?

A: We like to have some basis to work from and it can save a lot of time just to take information from the works of Spridgeon and the like who first discovered them 40 years ago rather than have to discover them all for yourself

Some of the works are 'closed systems' where the piece is an example of a result of a certain process, while others are 'ongoing' projects.

The first L.P. is about half and half.



Q: So the new release is an 'ongoing work' then?

A: We are moving towards that and less towards demonstration. We are also phasing out our involvement with ROBOL as they are starting to ask us to do certain experiments for them which we do not want to get involved with though each release has different levels to it.

Some of it may seem unscientific in approach but I see no reason why, like certain novels, religious or occult books, a deeper meaning cannot exist under the veneer.

Also our work restates ideas

that have become dated or lost their relevance, for example recording techniques that were 'new' forty years ago can now be reproduced today very easily and with far greater accuracy so we can apply techniques with far greater accuracy and in a far more wide ranging way.

A lot of ideas first mentioned by Spridgeon and the like have passed into the general scheme of things without people actually realizing it—a lot of the effects we achieve and utilize had been used by others for example Bowie and Throbbing Gristle realized that sound could be used to achieve physical effects but their use was often in an imprecise or accidental way so maybe sometimes they weren't too sure of how EXACTLY they were achieved while what we are after is a far more precise way of achieving these effects.

Q: Could you give an example of this?

A: Well a lot of our work is like a jigsaw in that you need all the pieces to form the whole but a very small example of what we are doing is as follows:

In 'Seven Hours Sleep' we apply the ideas of an interesting set of experiments carried out in the 1930's in which an audience had every second syllable of a prepared text written down phonetically in front of them while the speaker would stand and read every other syllable (the audience of course being told that this was going to happen) and so the speaker might say 'a' and the audience would read 'boy' and so on backwards and forwards until the passage had been completed.

In the novella with the package there is a certain paragraph which is a manipulation of the recording of the words on the lp. Both are manipulated out of all recognition and you would not be able to notice the two relevant sections unless you

by chance happened to read the section in the novella at the same time as the section on the lp was playing in which case the full 'import' of both would be recognized and made apparent in a far more direct way as a sort of overall picture

In an early experiment we did for ourselves a piece was done to describe a girl on a boat by a river and I recieved an image of that type even though I didn't understand what was going on in a linear sense as you would,say, reading a book....so in a way it is like Japanese or Chinese calligraphy which expresses words as a symbol (I once asked a Japanese whether they 'talked to themselves in their heads' as we do and he said 'Oh no-I think in pictures)which is very similar to the type of infomation giving techniques we use.I must stress that this is a very small example as I don't want to give the rest away.

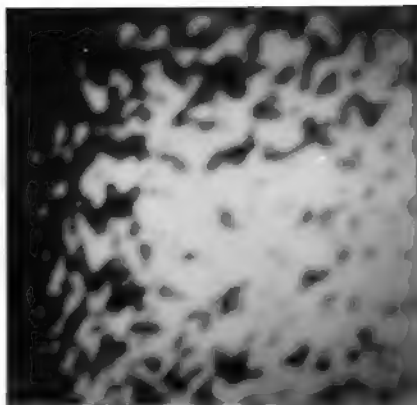
Q: That sounds almost like the Burroughs cut-up technique.

A: Well no.Burroughs claims there is an intuition in what he does but it is essentially random and so he rarely hits his target whereas we try and filter out all the randomness and so take a sharper aim at the target we want to hit.

Q: You have a cassette "Hotondo Kikitorenai" out on Japans AQM label.How has that been recieved?

A: It has gone down there very well in that we have had letters from people who recognize our attitude and see the type of things I've been talking about in it even though some of the stuff is in English.

We deliberately released something in Japan that was all talking so that people would have to come to grips with the fact that it was a foreign language rather than music in the same type of way as if we released a record in the U.S. or Europe a that was all in Japanese.... but they are much more interested in putting the effort into and



getting the infomation out of our releases than people in England especially,they are lazy and want everything explained to them 'here and now' on a plate.They are not prepared to look into things and peel back the layers...it's intensely frustrating.

Q: Who wrote 'Three Ways of Saying Nothing'?

A: 'Three Ways of Saying Two' as it is to be called on the record is partly quotes from Spridgeon,Lidgenstein,J.L.Austin and a few others but mainly written by the three of us.

Q: Could you comment on the section where you talk about sound and its relationship to color?

"....Another interesting facet of this research is the relationship between certain frequencies and certain colors. Most religions have been aware of this and used it to great effect,associating certain hues with certain tenets of the faith,characters from it's past,certain key words or even ideas..... pressed home over repeated exposure to the song or incantation eventually the color could call to mind the subject associated without recourse to the accompanying stratagy....."

A: Color is just sound speeded up- if you could take a sound and had a suitably sensitive system as well as some sort of wonderfull tape machine

you could speed up sound vibration untill you got light vibration (light is just a vibration at a certain frequency) like the note 'd' is actually the color orange slowed down as it were. Each note has a certain color and so if the sine waves are pure enough, you could play with that idea.

For example ancient mosques have really incredible colors and color combinations which were specifically aimed at achieving a certain effects heightened by the moassins calls-it is just a rediscovery and reapplication of that.

Unprintable for
technical reasons.

Q: What criteria do you use to judge your results?

A: Well a lot of the stuff is tested out on ourselves and there is also a private lab we are in contact with which when we really want to know what effects a specific frequency will have or if we want to try and achieve a certain specific effect we can pay to have it tested out for us.

It's also vindicated by people writing to us....though people do take things different ways there are certain parameters that you can predict in advance for example you know that people have two ears and will generally listen to the release in stereo; that they will probably play it in a room not much larger than 20 feet across; if it is played on a walkman then chances are it'll be outdoors and thus background noise is likely to be there and chances are it'll be the sound of motors (cars, vans etc) There are also certain frequencies

that will have an effect irrespective of the equipment you play it on or where you listen to it so you can be reasonably precise about a lot of it.

Q: Would you like to see your records reaching the scientific community more? LAYLAH is hardly an 'academic' label.

A: Certainly not! We all have a deep loathing for the scientific community because it is so padantic. Spridgeon has a lovely phrase "all they are interested in doing is arguing with pigs over the quality of oranges"-they spend their whole lives dissecting rats and then wondering why it is that they don't get up and walk off the operating table! They are very destructive and negative, they don't have much enthusiasm about things and are far too specialized. They don't take into account the wider ranging implications of what they are doing they might take a process and to them it is just a process with no bearing on 'reality'-they are just shut away from ordinary experience which is something I loathe. If you have something to say you should say it to everyone and not just to members of your own clique.

Q: But isn't your music done in a strange way people can't get at?

A: We do disguise what we do to a certain extent as we want to engage the person to make some effort-to get off their backsides and think about things rather than sitting back and taking it all passively.

Q: But surely you may add too much confusion that will make the listener 'switch off' as it is too meaningless?

A: It depends on the timescale you use. We use confusion in a controlled way and not just for the sake of it. There are false paths into our work but when it reaches a dead end then we make it obvious that it is a dead end so the listener is continually thrown back until he/she reaches the right way through it. Also you can confuse someone but also give a direct intuitive communication which is another aspect of our work.

After a certain effort a 'reward' is obtained which encourages the

(cntd page 23)

EXTREME

EXTREME was initiated in January 1985 to serve as a cassette label and distribution outlet for products of a deviant/subversive nature.

Based in Melbourne Australia, it operates for the dissemination of material by those whose creativity springs from anti-authoritarian and libertarian impulses, focusing on the control process, the ambiguous image, the abnormal and the victory of the magical, alchemical and free imagination over the repressive forces of decaying civilization.

THE PSY PHALANX

The PSY PHALANX is an extremist kollektiv from Melbourne, pursuing the unlimited articulation of subversion (psychic and physical) based on non-dogmatic motives of revolt.

The following is a brief outline of current tactics:

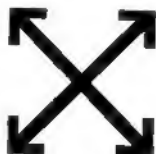
Strategy:

The PSY PHALANX can function only as a catalyst, a medium of inspiration. The results of our own research are presented in a form dictated by our personal

trajectories. It is then up to the listener/viewer to choose what is relevant to them by projecting aspects of their own individual mythology onto the received input. Essential to our work is the natural reconciliation of supposed opposites which are in actuality the dual facets of a singular phenomenon—the conscious and the unconscious, dream and action, reason and madness, sex and death etc etc. These are all constituents of the Self. Through centuries of repression and exploitation the Self has been increasingly divided and compartmentalized into separate entities. The re-integration of the self is imperative; the more we integrate the seemingly opposite and fragmentary components of the Self the more we become individuals. In this process because the unconscious plays at least as large a part as the conscious, we work through spontaneous, instinctual and intuitive means. This is no place for contrived and artificial aesthetic considerations, nor the shackles of conformist societal "morality".

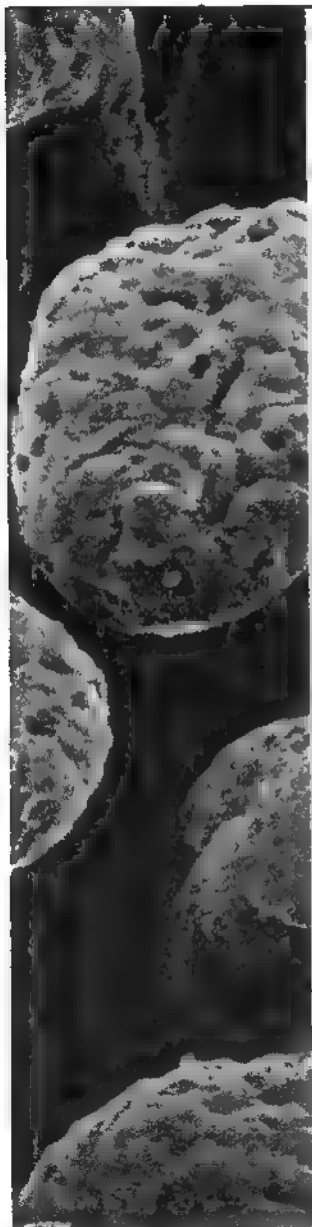
MANIFESTO BREVIS

ALL HOPE RESTS IN THE DEVELOPMENT OF THE INDIVIDUAL WILL. THE PLAIN MAN REJECTS HIS CALLING AS HERO OF A PERSONAL MYTHOLOGY (BECOMING A MERELY SOCIAL ANIMAL) AND IN DOING SO PERPETUATES HIS OWN MISERY. SOCIETY IS NO LONGER LONGER THE SENTIENT ARGOSY. IT IS A MASS OF EMPTY VESSELS, PROGRAMMED TO BEG FOR APPROVAL AND THE NONCHALANT BLESSINGS CAST DOWN BY THE PURVEYORS OF ANY NUMBER OF DOCTRINAL LIES AND CONFORMIST PROPOGANDA. THE MAJORITY ARE PREPARED TO SUBMIT TO TYRANNY AND RELINQUISH LIBERTY IN RETURN FOR SAFTY AND SECURITY—THE PRESERVATION OF THE PREVAILING ORDER. WE OPERATE BEYOND THE RESTRAINT OF ALL DOGMA, EXPLOITATIVE MANIPULATION AND CONTROL SYSTEMS. WE RISE ABOVE THIS DISINTEGRATING CIVILIZATION WITH ITS PETTY CONVENTIONS AND PUERILE NORMS, NERVOUSLY GUARDED TO MAINTAIN A STATIC AND STERILE EXISTENCE IN THE WOMB OF MEDIOCRITY. SOCIETY'S APOLOGISTS CAN WASTE AWAY IN THEIR FRAGILE INSTITUTIONS; THEIR DESTINY IS COLLAPSE. TAKING THE SWORD WITH BOTH HANDS WE WILL BRING THAT DESTINY EVER CLOSER.



ULEX XANE
for the PSY PHALANX

C. BLEEDING



INTRODUCTION

Most people will be aware of the work of Controlled Bleeding (a nucleus of Paul Lemos and Chris Moriarty plus others varying from project to project) before reading the following interview due to their many cassette releases on labels such as Broken Flag, XXX and Le Syndicat and their two L.P.'s, not to mention contributions to various compilations. The following piece is unusual in that it is a rare spoken interview with Paul Lemos, most C B interviews are written, recorded in response to a list of questions mailed to him- the finished product being edited down to it's present form by myself. Obviously all views expressed are Paul's and not necessary those of Chris Moriarty while I apologise for any distortion unknowingly caused by my editing.

Q: Can you give me some information on the origins of C.B.?

A C B. has existed for 10 years in some form or other and was originally a three piece experimental project consisting of myself on prepared guitar- Fred Frith style and two other guys using home made synths, oscillators and metals, however there was no response from the public at all and so that project was finished after 6/7 months.

During the period about 77-80 there was a second group- a four piece of guitars, keyboard and drums which played much more rock orientated music trying to play a fusion of no-holds-barred aggressive music, like say Discharge, with the progressive rock of Henry Cow. I think that group succeeded to a point, but even though we put our hearts into it it rapidly became cliched and because it wasn't music our audience could really relate to we found we couldn't really convey our feelings and so we sort of self-imploded out of frustration more than anything else.

At that point I was so disgusted with music in general that I stopped doing it but then got inspired again by records like the early whitehouse L P 's and Neubateus 'Collaps' (the latter was a definite influence).

I'd heard material by people like Cage, Stockhausen and Varese at high school but was more influenced by groups such as the Stooges or Velvet Underground because I felt they had more room for expression than the experimental stuff Collaps whitehouse etc. re-awakened my interest in unstructured music as they seemed

to have the power and attack that I had found missing previously and so I re-orientated the ideas of my previous group in this area with the results being the recordings on Le Syndicat, Broken Flag and XXX. I think these releases conveyed all the emotional violence that we'd been wanting to show earlier far better than the structured music as with the latter the acts of chords/solos etc. were making it difficult to get down to the raw feelings that motivated the music in the first place.

Q: How do you feel about comparisons between yourself and say Whitehouse/Ramleh etc.?

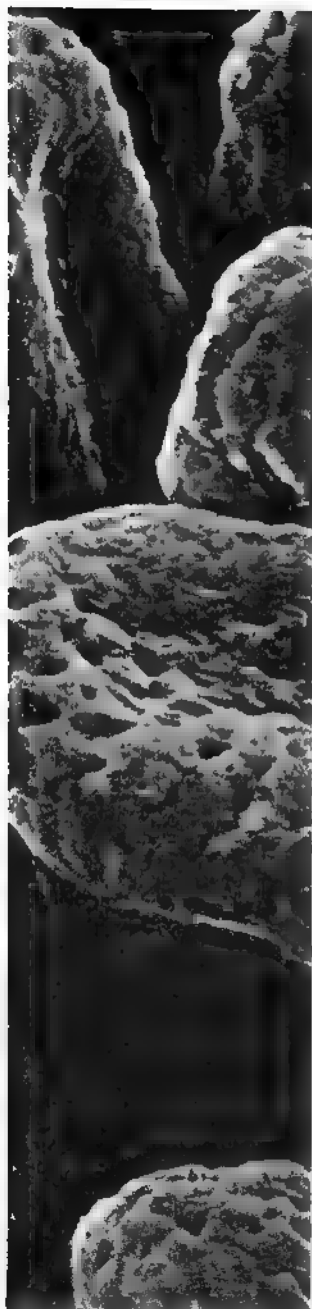
A: I think this is a misconception brought about because of our superficial similarities in sound and visuals. C.B. has no interest in the act of violence- we are more interested in the violence of LIFE, the struggle to assert ones individuality within the confusion of N.Y. City and the records of that period were a cathartic action for ourselves rather than advocating violence. I think the visuals are not so much violent as socially accurate- I don't place tremendous emphasis on artwork- it's much more important to me what is in the grooves. The new C.B. is very different to the first two L.P.'s and the afore mentioned tapes anyway- I find the first two L.P.'s satisfying only in a one-dimensional way.

The earlier releases had a lot of electronics, tone generators and metal percussion whereas nowadays it is more guitar, keyboards, percussion tapes and voice.....a lot of voice. Opera has taken a great role in what we are doing, we work with a trained singer, Joe Papa and are attempting to fuse his voice with more radical musical elements. I like the ideas of Riech, Glass etc. but a full Phillip Glass can become boring- I'd like to take the ideas of texture and melodic threads to work in with the more dissimilar sounds.

Q: Do you think this change of style reflects the limitations of noise music?

A: I think there is no doubt that noise music is incredibly limited in range and to me noise is most effective when it is used for a very deliberate purpose (which I can't say applied to all our noise work!) I think people have realised that to make noise music with no aim/vision/ability is very easy and I find it disturbing that so many artists continue to purvey these noisier aspects of music as it is becoming very cliché and, I think quite dull- almost a self parody of itself. I think the point is rapidly reached in this area where the sounds no longer reflect the feelings and emotions that went into the ideas that provoked them. I think the whole 'industrial/





noise' culture is rapidly dating and becoming boring because there are so many people working within it and so much garbage coming out.

Q: How much composition goes into your work (both previous releases and new material)?

A: Well, back to the early tapes, there was very little composition involved as it was more a case of deciding the atmosphere we wanted and going with it. It was recorded 99% live as we didn't have access to multi-track equipment or money for a studio and so it's generally improvised. The final releases were edited together from a number of sessions over a period of time, we distilled the best pieces from hours of tape and then edited them together- most of these early recordings were thrown away though. In the last year or so we have gotten into composition and the next few releases are fairly carefully composed- there are pieces of random sound within the overall structure though- I think the improvised aspect is very important and it has followed C.B. throughout it's history in varying degrees.

Q: Do you find it paradoxical that as a U.S. group most of your releases are on European labels?

A: It is ironic and kind of sad also as we'd like to make our music more widely available in the U.S.

However I think Europe is more interested in creativity whereas in the U.S. the interest is more in the dollars or how many copies they can sell. I think it is a case of "the grass being greener on the other side of the fence" to coin an old phrase.

Q: Have you ever played live?

A: We've never played live- we'd need a lot of time, instrumentation and cash to do it and we don't really have any of them. It would be well nigh impossible anyway as so much of our work uses overlaid tapes and the idea of using a lot of pre-recorded tapes negates the whole idea of playing 'live'.

I would want a C.B. performance to have the sound coming from the stage but with the group in the background, I'd like to do something with choreographed dance or 'different' visual images as I don't think we'd be particularly interesting. Visually anyway. We've had some very nice offers from the West Coast and Europe though.

Q: Would you say C.B. are fairly well known in New York?

A: It is very difficult to say- I don't think C.B. is at the forefront of the N.Y. music scene in any way- there's not much like it in N.Y. and I don't really involve myself in the 'N.Y. scene'

I would say N.Y. has very little outside the 'improvisation' sections in terms of the 'new' avant-garde. It seems N.Y. has a great tradition of using the 'normal' instruments for such work (i.e. guitar, bass, sax, drums etc) and this can be very annoying as there are so many people just re hashing old sounds- people like Frith and Lindsey- I like this stuff but ultimately I get very bored with it- any sense of the avant-garde is in the 'traditional' area of Cage and Tudor. Lovely records is the exception- Nicholas Collins, Lucier etc. are pushing electronics beyond convention but I guess I notice there is less excitement and adventure in N.Y. compared with other European cities. I don't find N.Y. particularly interesting for live performance outside R & R - groups like Sonic Youth and Swans are very powerful live- they have an energy of risk and improvisation I find exciting- all very much R & R but they have a sense of abandon and anger in them.

CONTROLLED BLEEDING
PARTIAL DISCOGRAPHY

TAPES

"Headchalk" (Cause & Effect U.S.A.)
"Distress Signals" (Broken Flag)
"Sense May Come" (Broken Flag U.K.)
(All other tapes DELETED)

L.P.s

"Knees & Bones" (Deleted)
"Body Samples"

OTHER PROJECTS:

"Across The Stagnant Pond"
(C.B. & Unkommuniti)
(Broken Flag U.K.)

COMPILATIONS

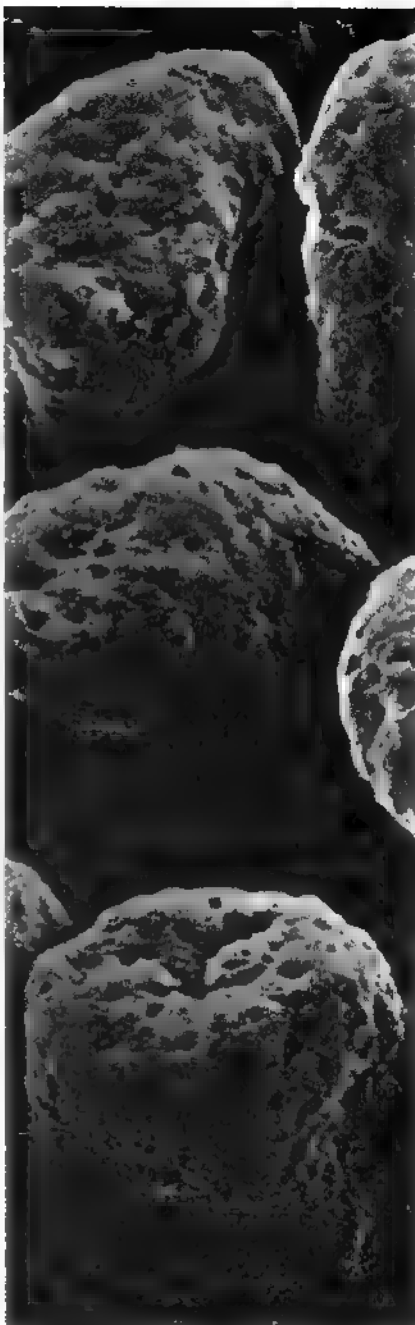
"The Art Barbeque lp"
"Dry Lungs" (a compilation of noise
based material worldwide)

UPCOMING

L.p.s on Sterile, Dossier &
Multimood.

CONTACT

PAUL LEMOS, 54 Locust St.
Massapequa, New York 11758 U.S.A



BOW GAMELAN ENSEMBLE

I SEE BOW GAMELAN AS USING FOUND MATERIALS IN A WAY SIMILAR TO SAY SKIFFLE OR BONGO JOE. I THINK WE OWE MORE TO THAT AREA OF MUSIC THAN SAY TEST DEPT OR S.P.K.

(Paul Burwell 1986 London)

The Bow Gamelan Ensemble consists of Paul Burwell, Anne Bean and Richard Wilson in 1983 originally as a one-off project.

The instruments used are self-built from materials found locally, such as scrap metal, electric motors, inner tubes, and glass inspired originally from a boat trip up Bow Creek.

The results are very 'visual' instruments, mainly electrically driven; though fire is used in activating some items, for example pyrophones and whirled balls of burning wire wool, while their performance at Newcastle upon Tyne's leading art gallery, which resulted in the arrival of two fire engines, police and security guards after the gallery's smoke alarm was accidentally set off, was almost certainly the best event I have ever witnessed with it's continual activity and superb sounds of clanking, whirring, droning, tooting and crackles from the various 'machine instruments' tightly packed both on the floor and in the air.

The photos, which make up a large proportion of this piece, as visuals speak louder than words were taken by Steve Collins in conjunction with and for the archive of Projects U.K. who, among other things organize events such as this for the North East to whom I extend my grateful thanks.

The interview was recorded two months prior to the event at Paul Burwells house and all views expressed are solely his own work to B.G.E.

Q: How many instruments have you created/destroyed?

It must be about sixty or so, some get recycled or converted pretty



quickly - The instruments are never 'static' or 'finished' and can be broken down or rebuilt into something else or go back to it's original function, for example I had the hub-cap tree and one day I lost a hub cap from my van and so I just took one off the instrument and put it on the van. What we'd really like to do are 'residences' in scrapyards where at the end of the gig we could just break the instruments back into scrap- ecologically sound! I like that idea of "make it today-throw it away tomorrow-make it again next week"

Q: Do you build all your instruments together? There seems to be such a diversity of backgrounds within the members of the group.

A: Well it started off more diverse than it is now, really because Richard(Wilson) had welding and making skills while I had acoustic knowledge so I'd tell him what to do and then sit and watch him weld it up but now he's learnt a lot about acoustics and I've learnt about welding so we're more independent- Anne does bits of both as well. When you've made something you've got to play about with it to see what it can do- sometimes you make something and something really unexpected comes up which leads you towards new instruments and once you start, things begin snowballing, you make an instrument and then realise that when it's 'broken' it does something else, so you make another instrument that is 'broken' etc.

B.G.E. is the most time consuming I've ever been involved with- there are so many disparate things going on. We have to find ways of cutting down as at present we have too much stuff in both weight and bulk.

We made one thing for a series of gigs which was a 'record player' like an old wind-up gramophone which ran off an electric motor but the 'record' was a metal plate about 1 metre across which took two people to lift on and off and the gramophone horn was about 2½ metres across- very much a one off! We left it with them as a P.A. they weren't

too impressed- it sounded very good, pretty loud and scrapey like the end of a record. We did try and cut a groove on it but we found it worked just as well with the 'needle' going straight onto the disc. (The needle was a long piece of steel).

We want to do more one offs really and thats what we are interested in though we find we do come back to similar themes, for example washing machine motors have a backward/forward action that is very useful and shower trays make good resonators. We'd like to have a week or two in a space to build something for that space then afterwards it can be recycled to scrap. We did three weeks in New York for which we had to build stuff over there- mainly because they have a different mains system- so we took two suitcases of wire with us. We much prefer that set up as we never intended B.G.E. to be "a band" I think the B.G.E. is 'non-musical'- the record (reviewed last interchange) was a sort of keepsake- people just laugh when we say we put out a single as we're not that type of band. I think we did it because it was a 'silly' concept and we didn't orientate the sound towards making a record as such, though if we ever make an album I guess we may...

I think I'm keener to make an album than the other two.

We began by working on a sound sculpture project and as a result of that we were offered a gig so it ended up with us having to break the stuff down to fit in the van and all the rest of it.

Q: So that was the origin of B.G.E.

A: Well yes- we were thinking in terms of something that could be played rather than be left to run by itself, more exploring and making really and the impetus of being offered a gig speeded up the making process.

Q: How do you view the metal percussionists crowd such as Test Dept., S.P.K. and the like?

A: It is an obvious thing to compare



us to we don't align ourselves with them in particular- important differences being that we don't mix up, don't use voice or use repetitive rhythms.

I see them bearing a close relationship to pop music, admittedly distorted, whereas we owe more to improvisational music, I was exploring 'industrial music' in 1972 when I built a scrap metal drum kit out of old drums, scrap metal and the like built not in the way of S.P.K. etc.

I mean lots of others have done it the Russians in 1922- the Futurists, it was very interesting when the Futurists played in the U.K.

I've seen the press coverage they got and it's quite something. All the critics went to see them, not all of them liked them but they went along and the Daily Sketch (a tabloid) did a page of photos and this was 1914! It just wouldn't happen today- we couldn't get a single reporter to come to the place to see us.

Q: I think it was very very new whereas no with people like Cage making 'non music' acceptable to a large extent the press can say "OH IT'S JUST NON-MUSIC AND NOT NEW AS SUCH".

A: I think it's also a difference in critics attitudes like the problem we had was that we performed in a 'dance' place but the dance critic said it wasn't really dance, which it wasn't, and the music critic said it wasn't music so we continually fell between two stools and I think that's an indictment of critics in that they are not prepared to report events unless they fall into their category. Fifty years ago a critic was a journalist and would seek out stories whereas now a critic only reviews 'important' shows instead of searching you out. Critics are very selective today. We've been thinking of using the futurist review for ourselves and that was done by a painting critic.

Q Could you tell me a bit about the pyrophone.

A: Many of the sounds and instrument have a common base, the principle of the pyrophone is quite often known to builders and plumbers.

The pyrophone as an instrument was invented by a bloke called Kastner (a frenchman) about 1836 and his version had a 'keyboard' which activated gas jets under the tubes to get the notes.

However it was almost impossible to play as there is a time delay between pressing the key and getting a note, so his instrument was ahead of it's time really as music then was pretty exact while for the avant-garde the time delays don't always matter.

Anyway his mother put quite a lot of money into it as Kastner was apparently quite a disilllusioned man so his mother gave him the money to keep his mind off these unnamed disillusions. He made two instruments- one is in the Science Museum (London) and the other is in France.

We use tubes of metal and a few glass ones and put gas torches up them to get a note- we don't tune them as such, we just use what we can find, the only thing we do is cut them to fit into the van so there are no tubes over 3 3/4mm long though of course there are different diameters, some 4" pipes, others are scaffolding pipes etc.

Pyrophones are really nice as there is a physical link between how you use them and the results- you have to insert the flame slowly to find the resonant point and so though it sounds like an organ-long deep notes it cannot be played like one. One of my interests in the instruments we make is how the form of the music looks after itself.

Q: Do you find people get worried by the fire aspect in your work?

A We all know that there would be fewer road accidents if someone walked in front of the car with a red flag but because of the convenience aspect of being able to get from A to B in a certain time that a



degree of risk is seen as acceptable. Because art is viewed as unessential, no hint of risk is seen as acceptable. People get more shocked at risk in performance than if say a mechanic gets a jolt from a car battery because the latter is 'part of the job' whereas 'art' is seen as a non-important pastime. I don't see art as being separate from 'real life' and whilst we don't try to be dangerous we won't throw up our hands in horror at a naked flame or anything. I'm sure we do things that might horrify an electrician- we seem to have become the groups electrician and I can only just wire up a plug, but we do our best to our chances of killing ourselves. Also it's not I think bad for an audience to have a little bit of 'frissou' (that tickle of fear you get when watching a horror film) as it helps hold peoples attention and makes it more 'real life'.

Q Have you worked with water at all?

A We have done so mainly due to the fact that whenever we did outdoor

which we are often asked to do, it seems to rain. Last summer it rained so much we thought "if you can't beat em join em" and so we bought £100 worth of garden sprinklers and coloured the water to create our own coloured rainstorms in green and red. Not as instruments but as a visual effect.

Q: Have you ever used films or slides in your presentations?

A No- not really, both Anne and I have used slides in our previous work but we have'nt thought about it with B.G.E. as we want to be completely acoustic and the instruments themselves suggest their own visuals so adding films or slides would be a slightly alien element. There are possibilities though, for example in the 70's a woman called Annabelle Nicholson did a piece called 'Reel Time' which used a film loop of a woman using a sewing machine and a sewing machine which she operated.

At that time sewing machines and film projectors were made by the

same companies and so the motors ran at the same speed enabling both to be in sync. In the piece the loop was projected onto a screen and then into the sewing machine which meant she could sew holes into the film as it ran until it was destroyed- I can see such things as that happening with Camelan.

Q Do you get people joining in at all?

A It was great at 'The Place' as we were invaded every night by people who played the instruments and we felt like wall flowers at our own performance. It was very strange, as if someone had got on stage at a rock and roll gig and 'talked' to the amplifier or something. People were more interested in the instruments than the band.

Q: I think the instruments break down the barriers a lot.

A: I think it was the fun of it really. It was nice to find oneself in a situation which appeals to a lot of people without having to



make any 'artistic' compromise by looking like Wham! or something. There's the odd thing about performing, like you want people to like what you do but you wonder if people will actually recognize what you do as music. I have a lot of trouble with the idea of the avant-garde being elitist and difficult to understand. What I have learnt about music and drumming has led me away from 'accepted' forms of music but only because I've learnt more about the potentials of the instruments and not because I want to join some 'elite club'. You don't feel a t.v. repair man is elitist and out of touch with reality because he can repair your t.v. and you can't. The repair man has studied how t.v.'s work and how to repair and adjust them, which is all I feel I've done with music. The more you learn about things, the more likely it is that you will move into new areas. Q: Yet you work with a lot of 'non-musicians'. A: Most groups I put together consist mainly of non-musicians purely because they will do things a trained musician would not dream of, especially in percussion, because anyone can get a sound out of it. Trained musicians have fixed attitudes and so when people do things they wouldn't do, sometimes it becomes very new, fresh and exciting and I'm interested in pushing music to its limits. For example I enjoy listening to carpenters hammering on a building site as you can often get quite complex patterns emerging, all completely non-deliberate and un-selfconscious which only non musicians can do. If you were to get a group of musicians doing it they would all try and keep in time or something which is a bit dull. I'm also reminded of Cecil Taylor a demonic avant-garde jazz

pianist who, when he started, would join a group on stage but find everyone else would leave as he was playing too far out for them- all except a drummer Sunny Murray and a bass player who just couldn't play. After a session Sunny Murray said to the bass player "Doesn't Cecil mind that you can't play?" and he replied "He likes it that I can't play" and that was because when Cecil Taylor did his thing the other players were too tight assed and left, leaving people who couldn't play but had more of an open mind to new music.

One of the things Anne says surprises her is that when we set up the stuff, so many people; kids, O.A.P.'s etc. do realize they are instruments even though they don't look like them at all.

We did a performance on Brighton Beach with about 800-1000 people watching and had a really good cross section ranging from people 'in the know' to hells angels, people walking dogs, kids, O.A.P.'s and the like and they all stayed until the end and appeared to like it though the music is quite way out- no resemblance to a tune or anything. I think because the music is built of junk and has something of meaning to it then I think it will transmit to people irrespective of what they know about it and what I like about the Gamelan is that we don't have the problem of being asked "Call that art?" as B.G.E. are not being 'clever' or 'intellectual', just the result of lots of time being spent on it.

" In the East there's 'bamboo culture' where everything that needs to be made can be made with bamboo. With B.G.E. it's location is urban and so it uses urban materials".

BOW GAMELAN CONTACT ADDRESS.

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KATHAN SPISS



Some readers may be acquainted with the work of Kathan Spiss via his appearances on various compilations-in particular those on the Nekrophile label of Austria.

However, they may be surprised to find that K.S. has released seven cassettes of music/atmospheres in the last three years and presented three aktions all of which are of a shamanistic/dream nature.

This short interview attempts to flesh out these activities and the rationale behind them

Q: Would you say more about the links

STATEMENT

MY SOUNDWORKS ORIGINATE IN MY SELF-UNDERSTANDING AS A PAINTER AND DRAWER: THEY ARE ACOUSTIC DRAWINGS, AND LIKE IN MY PICTURES I TRY TO WORK OUT AND FEATURE IRRATIONAL ASPECTS OF "REALITY/IES", WHICH ARE AGAIN REALITY IN A HIGHER CHAOTIC MEANING. IN A CERTAIN SENSE THIS PROCESS CORRESPONDS TO THE WORKING METHODS OF MAGIC AND ALCHEMY.

THE BASIC MATERIAL FOR MY SOUND-PIECES ARE NOISES AND SOUNDS CONCIUSLY CHOSEN, MAINLY OF AN ACOUSTIC, NON-ELECTRONIC NATURE, ORIGINATING IN EVERYDAY SITUATIONS AS WELL AS IN RITUALS (INTUITIVE AND/OR CONCIUS, REFLECTED ACTS).

THE TITLES OF THE PIECES ARE REFERENCES TO THE SORT OF MATERIAL USED RESPECTIVE TO THE SITUATIONS/CONSTELLATIONS DOMINATING THEIR ORIGINS

between your music and drawings?

A They are related in that I view the empty tape as acoustic paper, the tracks being acoustic colours and the mixing desk the brush and pencil.

In fact the only difference between my drawings and sound-works is that of media/form as though the contents of a piece of music may differ from the character of the contents of a painting but the ACTUAL RAW content itself remains unchanged



That said I would rather let the paintings and drawings speak for themselves, though I can imagine a simultaneous presentation of both pictures and sounds.

Q: Are the soundworks put together in a random way or are they formed in a more planned way from random sources?

A: The noises and sounds have a partly random character (though there is no total random) but the combinations of sounds is conscious in that means over a period of time I collect acoustic material, apparently at random but that material must correlate to conditions that I am interested in. As soon as I have enough material, I combine these sounds in the way I feel best expresses these conditions.

Q: Can you say something more about the phrase "Irrational Aspects of Reality/ies"?

A: If we take "reality" to mean commonplace consciousness- the irrational aspects are those strata which exist in real life separated from our patterns of explanation; for an example of this- in Franz Kafkas story "Metamorphosis" Gregor Samsa awakes one morning from disturbing dreams and finds himself transformed into a giant insect. When he acts according to his new circumstances he is also treated by his surroundings as an insect-irrational reality.

If I tape the sound caused by the grinding of a leaf and combine that with the sound of a pump, something

something new and incalculable happens- irrational reality.

Q: Do you draw on other books and texts?

A: I do not consciously draw on books or texts though I am aware that my readings may influence my perception of things.

A book that is very dear to me is "Die Andere Seite", the only novel of the artist Alfred Kubin. Other favourite literature is by Kafka and Crowley.

I do not 'construct' as such from any source, my drawing and painting, may main activities could be seen more as pictures of the subconscious, dream of situations and possible realities of the soul.

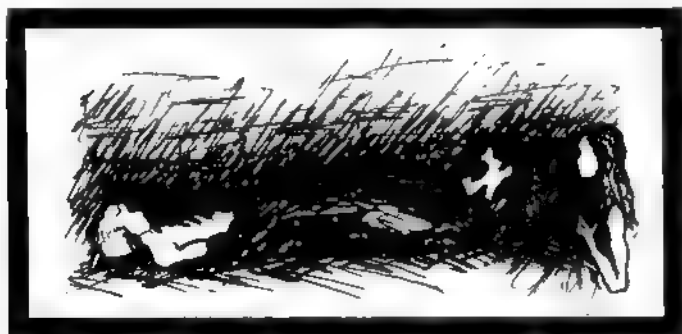
Q: Are you familiar with the works of artist and occultist Austin Osman Spare?

A: I am not very familiar with A.O. Spare work. Some years ago I read of his works and tried to find literature on him but to my knowledge there is no German translation of his work.

What I have seen of it I have liked immediately though his written works are hard to understand due to his use of English.

Q: Can you say something about your performance works?

A: The first action was a highly personal ceremony without an audience by Maurizio Bonato, a friend and painter with already existing material found at the place of action. I created an acoustic background for his

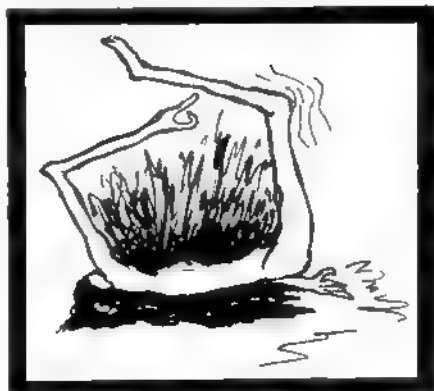




ceremony and put it on tape. The tape was further overdubbed with his agreement (penetrations). The performance in August 85 was with Hermann Graber, another friend and painter wich developed because of a mutual interest and desire to collaborate and compliment each others work. Hermann knew my tapes and wanted to work his body and I was interested in an expressive optical translation of sounds. We agreed on a tape ('7-Arm') see discography) and at an open air performance of the local art scene Hermann improvised to the tape with slow body movements using a shovel which had feathers tied to the end of the shaft. The following performance in October in the City Hall was a planned action; and took place after a concert of medieval music. I composed a 30' track for the occasion ('Zerreibversuc-he-grinding tests'). Hermann, Tina Angerer and myself consequently worked on the optical translation of the acoustic material

Q: Do you see yourself working in a similar way to Rudolph Schwarzkogler or the other Vieneses Aktionists?

A Schwarzkogler, who we highly appreciate like the other "Wiener Aktinisten" was very pure in his work, his body, utensils, and the camera - that was all he needed. We do not work that purely but Hermann and Tina make use of reduced body language. In addition there is the sound which suggests conditioned, activities and pictures corresponding and correlating to the "body-images" of the actors..... actually the action in the hall came close to being theatre, images running on two levels, visual and acoustic whereas Schwarzkogler did'nt use any



visual background.

TAPES BY EWALD SPISS.

Kathan/Spiss "Themen aus der
Bebenfurche" - C60.
Waldian. "Allerscheinheiligenblumchen"
- C60.
Walden/Chris. "Analogon/Lawental", C60.
Vald'an. "Kubus/Ceto", C60.
E Spiss. "Wundet Haupt Wundes", C60.
E Spiss. "Ent Haupt Rnt", C60.
E Spiss. "Zerreibversuche", C60.

CONTACT

Kranebitteralles 13B
A- 6020 Innsbruck,
AUSTRIA.

"In The Cradle" on DEVASTATE TO
LIBERATE (Yangki Recs 1)
"Blanket' Level Approach" on THE
FIGHT IS ON (L.A.Y.L.A.H. 10)

There are also 21 specially
designed radio broadcasts much of
them consisting of otherwise unob-
tainable material.

The Trio also have assisted in
production of tapes for hospitals,
laboratories etc.

CONTACT: THE HAFLER TRIO, C/O
DOUBLEVISION, 30 CHATSWORTH
AVENUE, NEW BASFORD,
NOTTINGHAM NG7 7GW
ENGLAND U.K.

THE HAFLER TRIO cntd....

listener to continue further and
further-it is participation in
information rather than blind consump-
tion....you have to employ
discrimination

HAFLER TRIO DISCOGRAPHY.

- 1) "'BANG'-an Open Letter'
Doublevision U.K. DVR4
 - 2) "ALTERNATION PERCEPTION &
RESISTANCE-a comprehension
Exercise"/"EXTRACT FROM EXERCISE
IN CONJUNCTION WITH THE EMOTION-
AL RESPONSES INCURRED DURING A
PERFORMANCE OF 'BURST'".
L.A.Y.L.A.H. Belgium LAY 13
 - 3) "MOTONDO KIKITONAI"
AQM Japan c60 K7 (Ltd ed 100
with interviews/articles)
 - 4) "SEVEN HOURS SLEEP"
L.A.Y.L.A.H. Belgium LAY 17
(2 X 12", Deluxe Sleeve/booklet)
 - 5) "THE NETHERLANDS LECTURES"
CHARRM U.K. L.P. plus booklet
- UPCOMING
12" for Regulator Records Germany
K7 & booklet of archive material
Davis Documents U.S.A.
Double L.P. "A Thirsty Fish"
L.A.Y.L.A.H. Belgium
2 X 7" /booklet L.A.Y.L.A.H.
7" plus interview booklet TOUCH U.K.

THE HAFLER TRIO ALSO APPEAR ON THE
FOLLOWING COMPILATIONS:

CONTACTS:

AQUILIFER SODALITY: Source of extreme
music including most Mauthausen Orch
& the superb 'Hate Is Our Belief'
feat Consumer Electronics, Ramleh,
Sutcliffe Jugend and M.B. I.M.O. to
Arduino 99,10015 Ivireia TO ITALY
ESPLENDOR GEOMETRICO DISCS: Lots of
new releases including K7s of E.G.
live Victor Nubla etc. Two new l.p.s
one a comp the other a new Tietchens
album which arrived too late to
review but is very good. List from
Andres Noabe, Apartado 14,325 28080
Madrid SPAIN

AURICE: Formally known as DARK STAR
have released their first mag
Content is experimental/Euro style
incl interviews with R. Eno, Peter
Fromader & Andrew Poppy. A new issue
is due soon. AURICE also have a
periodic sale list of experimental
lps and the like at cheap prices.
Send for more info to 2nd Floor Flat
10 St. Stephens Rd. Leicester, LE2 1DQ
ENGLAND.

MYSTERY HEARSAY: U.S. cassette firm/
radio station who are prepared to
trade some of their releases for
material to play on their show. Also
seek contributions to their cassette
P.O. Box 240131 Memphis TN 38124
U.S.A.

BALLETS MECHANQUES: Distributer of
mainly noise works incl Interchange
C & E, Vita Nova, Ferreal Confine, ADN,
Extreme & Esplendor G. are a few of
the labels they carry. Serge Peirat
HLM Point Mazargues B5 Marseille
FRANCE

Contacts & Reviews.

EVEN WHEN IT MAKES NO SENSE

A new and rather pricey B.F. mag featuring Ferriar Confine, Paul Lemos, Nails of Christ and Giancarlo Toniutti amongst others. A new issue (with flexi-disc) is due soon. Gary Mundy, 59 Chapel View, South Croydon Surrey Cr2 7LJ ENGLAND

IDOLIZE 2-free for postage makes this excellently printed mag essential, incl. Attrition, Threepenny Group, Trevor Brown and more. R Nixon, 2a Poplar Grove, New Malden, Surrey KT3 3BY ENGLAND.

I.C./IRON CURTAIN—formally 'Silly Talk from Behind the...' this mag, partly in polish includes, Threepenny Group, W'house and N.W.K. Kudla also trades contemporary music records so if you have any to swap... K. Kudla, P.O. Box 161, 64-920 Pila 1. POLAND.

'SKELETAL WORK'—A new issue expected at any moment. The last issue (joint with ADN) is VERY worthy. Fabrizio Gilardino, viale Roma 7, 13051 Biella V.C. ITALY

OUTLET 33—Probably the finest U.K. mag for all independant music—always something of interest and well worth the price of £1.30. Trev Faull, 33 Aintree Cres, Barkingside, Ilford, Essex ENGLAND

LABORITUM LADY—Swedish language feat Test Dept, Bill Viola and Arvid Tuba (tape available from the same source) among others. Markus Arvidson, Stangtjärsv. 339, 791 74 Falun, SWEDEN

FIFTY ELVIS FANS CAN'T BE WRONG—no. 11 in the Constrictor mag series incl visuals and reviews of experimental artists plus a huge list of usefull addresses. Other mags available. Alessandro Aiello, v. Civignano 15, 95129, Catania ITALY

THE FEVERISH—issue 4 now available incl H.N.A.S. and Coil interviews Schwarzkogler etc. W Stasch, Im Haselbusch 56, 4130 Moers 2 W. GERMANY

R. & D GROUP 29—umbrella label for mags of Discipline, Apocalypse Agogo, Peoples Temple and a superb book of sexually violent Trevor Brown artwork. A.A. have just re-released in extended format their N.E. special. Send for a catalog to 75 Lakanal, Sceaux Gdns, Camberwell London ENGLAND.

RAUNCH-O-RAMA 25¢ in stamp or coin for this small item. Always seems to find worthy items of extreme music art etc and thus good value. Brad Goins, PO Box 2432, Station A, Champaign IL. 61820 U.S.A.

MATERIAL 1—bulky A4 mag dedicated to harsh music and other indie projects. Chaotic presentation but vast amounts of info. A new issue and various tapes are available P. Zincken, Rozengracht 14, 1506 SH Zaandam, Holland.

THE FOLLOWING SEVEN COMPANIES ARE DISTRIBUTORS OF EXPERIMENTAL MUSIC AND THE LIKE. MOST CARRY SIDE REAL PRODUCTS, SEND IRC FOR A LIST OF PRODUCTS:—

CAUSE AND EFFECT—5015. 1/2 N. Winthrop Ave, Indianapolis IN 46205 USA

RRR RECORDS, 152 Paige St, Lowell MA 01852 USA

GRAF HAUFEN—Weisstrasse 58, D 1000 Berlin 44 W. GERMANY

GIANCARLO TONIUTTI—via Sistian 29, 33100 Udine ITALY

TERMINAL KALEIDOSCOPE—42 Station Rd, Walthamstow, London E17 BAA

CALYPSO NOW—Obergassli 4, Postfach 12 CH 2500 Biel 3 SWITZERLAND

WOT—P.O. BOX 396, Hackney London E8

A MISSION—now deceased but Gordon has a list of 2nd hand lps/tapes for sale. SAE for list. 18 Kelsall Ave, Leeds LS6 1RB. A MISSION releases still available.

MYSTERY HERESAY—new US firm with experimental cassettes and visual booklets available. IRC for catalog. will trade with like-minded people PO Box 240131 Memphis TN 38124 USA

MICRART GROUP VSW—various items (mainly by Autumn, Linear Movement, Twilight Ritual and Unovidal) are available plus a few import lps from such sources as CONTACT DISC PB 11, b-9880 Aalter BELGIUM

CERTAIN GESTURES—the debut release by These Silences should be available any time now. NEW ADDRESS: 55 Perowne St, Aldershot Hants. GU11 3JR ENGLAND

JOHN AVERY-NIGHTHAWKS (Final Image-
nocturnal broadcast-Fib 2)

Hula member performs an album of solo piano music for a play of the same name. The LP straddles the labels of 'avant-garde', 'ambient' musics which probably means it'll be hard to locate which is a pity as the notes, entirely untreated, are light and sparse, silence as important as sound; certainly lovers of the Harold Budd school of piano will enjoy this, as well as those into dark rooms and late nights. Word has it another LP of Avery's music is to be released from the same source. I look forward to it. Cost £4.50 (UK) to Final Image, PO Box HP1 Leeds LS6 3RF England.

VARIOUS-'6 x 10 =60 vol 1 (Korm Plastics KP6) C46

-INTERNATIONAL SOUND COMMUNICATION No.9- (Mans Hate c90)

Two more tape comps in a market full of tape comps. 6 x 10, from the same source as the excellent KATACOMBE tapes, is neatly packaged but features all the same artists Merzbow, Falx Cerabri etc as are on any other comp of this type while the I.S.C. tape contains all types of music, some of which is appalling but still great overall as there is always a gem or two for electronics lovers. All the artists have their contact address as well.

FROM MANS HATE

"I.S.C. EXISTS TO FURTHER COMMUNICATION BETWEEN GROUPS AND INDIVIDUALS ACROSS THE WORLD. I FEEL IT IS NOT ENOUGH TO LIVE MY LIFE CUT OFF FROM THE REST OF THE WORLD. WE CAN ALL LEARN FROM EACH OTHER AND SHARE IN EACH OTHERS JOY AND SORROW.

BEING AWARE OF WHAT PEOPLE DO ACROSS THE SEAS IS A GREAT STEP TOWARDS PEACE AND A UTOPIAN LIFESTYLE. AS LANGUAGE IS OFTEN A BARRIER SOUND IS NOT, COMMUNICATE TO CREATE."

Korm Plastics-Opaalstraat 19,6534 XK
Nijmegen, Holland.

Mans Hate-Andi 154 Alexandra Rd,
Peterborough, Cambridgeshire
PE1 3DL England

(I.S.C. is £1.50 plus p & p)

STEVE MOORE-RETURN OF THE POET
(Mirage c46)

A bit of a cheat really as this is three years old now but it still ranks highly in the avant-garde area of Operating Theatre and the like.

Two pieces of concret open the tape, 'Threshold of Liberty' (as on Rec Recs first Magazine/LP and Inter 01) and 'Birth of Venus' both exploit BBC sound effect records (though you'd never guess!) mixing birdsong, church chants steam trains and cricket (the game) to create surreal pounding landscapes of light and dark.

The other tracks are more composed and though still utilizing lots of effects over the stereo field also exploit sequencers and synths in parts as well as improvised(?) acoustic instrumentals. Overall an essential tape well up to vinyl standards on CO2 tape with Dolby. Mirage-612 Southmead Rd, Filton, Bristol BS12 7RF. ENGLAND

INTRINSIC ACTION-INTRINSIC ACTION C.)

EXCELLENT tape of echoey atmospheres. Listened to at low volume it is dull but at higher levels lots of quiet tones and bending reverberating notes emerge making each listen exciting and 'new'. It reminds me of N.W.W. 'dirty Fingernails', Korpses Katatonik or Metgumbnerbones LP in terms of feeling with its quiet use of percussion, and interjections of voice and distant radio. It even has a version of 'God rest ye merry Gentlemen' undershot with whispery vocals. Quite my favorite tape of the moment and essential to any collection of the unusual. \$7 (incl airmail p & p) to 1109 Hinman, Evanston, IL 60202 U.S.A.

CONTACTS

OPEN WORLD-mag devoted to all performance, sound and visual artists containing some great photos of action/events etc. Contributions (B/W 10 x 10 cm) needed for new issues. Dobrica Kamperelic-11040 Beograd Milovana Jankaica 9B Yugoslavia
OPEN SYSTEM PRODUCT-Long running professional mag of independent musics. Alain Crobien, Rue des Champs 50-4020 Liege Belgium.

JAROSLAV KRCEK-"Raab" (Rec Recs 23)

In a word-dissappointing.

This award winning piece is just another 'contemporary' record, scratch violins, murmuring voices, and electronics. The piece is an opera using an entirely invented emotional language and whilst a good idea the spoken introduction by Krcek (in Czech) may as well of been done in his 'language' for all it meant. We also get a nice booklet of words to go with it, which sort of defeats the object of the exercise having a 'translation'. The tape concret seems to consist mainly of tape loops-very new eh? Nice packaging-no content.

BRUNO COSSANO-"Saffos Pleasure" c30
DE HATERS c60 (both BLOEDFVLG)

Two tapes of noise. Mr Cossano's effort uses all the usual sound sources (radio, synth, white noise etc) and the result is the usual noise. It's good but unoriginal.

The Haters use acoustics, so it seems, and this makes all the difference having more subtleties and variety. Excellent if you like say few Blockaders, and I do. See MATERIAL mag for address.

PORNOSECT-"THE ESSENTIAL QUESTION"

c46

After the excellent debut release, see last mag, this is a great let down as Pornosect appear to have compromised high quality, (very high quality) against content, the result being instrumental dance/dub music that is sterile. If it had a few vocals it would be excellent but as it is it is too inhuman and precise. Cost £4.50 to Produkt Korps, P.O. box 798, London W14 9NT.

ABSOLUTE CONTROLLED CLINICAL MANIACS

"LIVE" (MT 026)

A 40 min. taster prior to their LP. Very much music in the S.P.K./T.G. vein some of the sounds are now a bit old hat (Regan, Atom Tests etc) but on a light listening level this pounds along nicely and as entertainment it works very well maintaining its high quality over the full 60 mins. A worthy purchase for light listening.

Also available is SAXAPULATIONS-each side mixed by Magthea from tapes mailed in. Side 1 is a set of sax tape

loops which at times blend to form almost minimalist structures. The other side uses a variety of instrumental tapes which are organised into tracks and thus this rigid structuring of the music prevents it from working.

Each tape is CO2 Dolby and in a neat slip case. Other products are available. Magish Theatre Productions Juliaandillenstraat 22B Antwerp, BELGIUM.

KAPOTTE MUZICK-"GERMETRIA" c30
NAILS OV CHRIST-"DARK NIGHT OF THE SOUL" c30

BIRTH OV TRADEDY-"DEATH SURVIVES" c30

Extreme music from Zeal SS 86 (a company with over 70 titles on its list!) The former is powerfully recorded but lacks depth of structure to carry it off; Nails take a 'ritualistic' approach and at times achieve a nice atmosphere with the horns, drums and echo but fail to sustain it spreading their ideas out to far apart. Birth ov Tradedy get it together and present a very harsh attack in the style of early S.P.K. or Hunting Lodge using drums, guitar, tapes and violin(?) suitably treated. Costs £1.50 U.K.; £1.80 Europe, £1.90 elsewhere. Other Zeal artists include CONDOM, NIFE JUNGER, A.O.T. etc. 77 Solstice Rise, Amesbury, Wilts, U.K. ARVID TUBA-"BESS IS BESTIAL" c40

Second release by A.T. and a vast improvement on their earlier 'Nierenstein' with 14 tracks of mainly noise styled music. However I feel that it is still derivative of much noise music already available. (Though in fairness maybe not too much noise music reaches this area of the world). At £2.00 incl P & P to Europe it is very reasonably priced. From the same source as LABORITUM LADY mag.

PSY-PHALANX-"SACKCLOTH AND ASHES"
BROWNING MUMMERY-(Both EXTREME music)

Two very different tapes the former seems to be improvised in the studio and is fairly chaotic. It suffers from the inherent problem of improvised music in that much of the work lacks the direction and structure to really work.

Browning Mummery could be classified with

likes of Le syndicat with their use of shortwave and electronics but in their more sparse moments achieve some notable moments of inspiration and power. Undoubtedly the more interesting of the two. Contact Ulex Xane, PO box 2627X, GPO Melbourne, Victoria 3001 Australia.

ESPLENDOR GEOMETRICO-COMISARIO DE LA LUZ/BLANCO DE FUERZA (LP EGOOL)

In nice color cover this item sees a change in E.G.s style in that they are moving away to a certain extent from the harsh rhythmic area they pioneered, though there are still some examples of this style incl a graet live track. There are also pieces built over heavy rhythm with piecing electronics over the top which whilst not in the W'house vien are very powerfull. This release must surely establish E.G. at the forefront of the harsh rhythmic noiseworkers and is just as essential as their earlier items. Costs 1.300Pts (Europe) \$10 U.S., 1.800 Pts elsewhere (all incl airmail P & P) to Andres Noarbe Gonzalez, Apartado 14.325, 28080 Madrid SPAIN.

VARIOUS-"THE ARCHANGELS OF SEX RUL
THE DESTRUCTION OF THE REGIME"
(NEKROPHILE c60)

N.R. continue to build on their excellent reputation with tracks from Sleepchamber, Zero Kama, Ain Soph, Ewald Spiss, Coming to Now and Metgumbnerbone. Though a conceptual release the music is thankfully lacking in pretentiousness and whilst all go for a deep, resonant atmosphere there is no duplication of styles and the careful planning ensures each side flows nicely. Probably their best release to date and one of the very few tapes this time around I'd recommend. Send IRCs for a neat catalog of art and products to N.R. P.O. Box 79, Vienna Austria.

FALX CEREBRI-"RITE 64" (Graf Haufen)

Well recorded c60 with a wide diversity of styles ranging from 'industrial' type rhythms, straight noiseworks and more planned 'atmospheric' pieces. The first two whilst good and sometimes shot through with humour are less satisfying than the latter which at times resembles the mid-period Soviet France and is

really quite good. An interesting release and one of many available from Graf Haufen (address elsewhere). ROBERT COX-MUSIC WITHOUT EDGES

"A SHORT DELAY" (URTS85/86)

Two tapes (available separately) of microharmonic drones playing on the tape machines 'wow' and 'flutter' (deliberately boosted to obtain the variations before mixing together. Whilst a good concept the reality is an anti-climax with the mixing being done too heavy handedly and thus the potential mind-numbing effects of say A. Lucier or P23ls 'Lost Judgement' is lost-which is a pity. However for those who prefer more activity than is found in the above two artists these tapes will provide it and with the Unlikely labels reputation for quality at £2.50 (UK) represent good value. Send for a large catalog to 25 Constable Rd, Felixstowe, Suffolk, ID11 7HN U.K. ORGANUM-IN EXTREMIS (LAYLAH) ASMUS TIETCHENS-"SEUCHENGEBEITE"

(A Mission Pro 18.4)

Two albums of totally alienating soundscapes-both have instrumentation that is almost totally unrecognizable and fall into that no-mans-land between noise and avant-garde.

Organum is very violent. One track sounds like lots of electric fans smashing into strings and even in their quieter moments an air of menace and barely restrained chaos lurks.

The Tietchens is more brooding and sinister due to its sparser sound and extensive use of electronics. It is also the more rhythmic of the two in that the microrhythms pervading both are clearer in this album. If you like AMMs more dense work and own one of the above then you'll love the other. Both are, I feel, destined to become minor classics of the genre and should be readily available, though the A Mission release, possibly this labels last, is in a small edition of 500 and unlikely to be re-pressed.

NAILS

This flood of violence, pornography and perversion is seeping into nearly every country on earth. It is playing havoc with the sometimes fragile cultures of developing countries. Educators and intellectuals have criticized this invasion calling it 'cultural' colonialism'-well maybe, sometimes it seems more like cultural terrorism

A terrorist who hi-jacks an airplane or plants a bomb in a crowded airport lounge apparently doesn't care who gets hurt as long as he achieves his aims. That innocent people are blown to pieces or maimed for life is not his concern. Is the cultural terrorist any different? His aim is to make money-his weapons are anything that makes him money-a movie, a video tape or a new song. He is apparently little concerned how violent how perverted how degenerate or how much of his material appeals to the very lowest of senses or how much it twists and pollutes young minds and further warps those already in trouble. If it makes money it

achieves the cultural terrorists aim and he will use it

Some countries like Burma have tried to protect themselves by hiding their faces from the 20th century. Iran opened up the floodgates for a while

then made a desperate leap back to the 12th century.

If ever people are asking for it it is the U.S. and Britain where far too many of their actors and actresses portray fornication, murder and rape across the screens of the world and their entertainers scream a song of obscenity from countless millions of radios and cassette players.

They are compounding the sins of a people who are already in very deep water with God.

NAILS ON CHRIST have two cassettes available. "Beat of Blood" can best be described as extreme electronics "Dark night of the Soul" is quite ritualistic "Beat of the Blood c60

£2.00

"Dark Night of the Soul c30 £1.50


(Prices include postage for the U.K. Elsewhere add an IRC per tape

ADDRESS

ZEAL ss 77 SOLSTICE RISE,
AMESBURY, WILTSHIRE. SP4 7NH
ENGLAND.



CHRIST

SIDE  REAL
PRODUCTIONS

107 COLSTON STREET
BENWELL, NEWCASTLE
UPON TYNE, NE4 8UN
-ENGLAND-